Those proportions will be the most beautiful which it will be most difficult for the eye to detect.

Thus the proportion of a double square, or 4 to 8, will be less beautiful than the more subtle ratio of 5 to 8; 3 to 6, than 3 to 7; 3 to 9, than 3 to 8; 3 to 4, than 3 to 5.

PROPOSITION 10.

On harmony and contrast.

Harmony of form consists in the proper balancing, and contrast of, the straight, the inclined, and the curved.

PROPOSITION 11.

Distribution. Radiation. Continuity.

In surface decoration all lines should flow out of a parent stem. Every ornament, however distant, should be traced to its branch and root. *Oriental practice.*

PROPOSITION 12.

All junctions of curved lines with curved or of curved lines with straight should be tangential to each other. *Natural law. Oriental practice in accordance with it.*

PROPOSITION 13.

On the conventionality of natural forms.

Flowers or other natural objects should not be used as ornaments, but conventional representations founded upon them sufficiently suggestive to convey the intended image to the mind, without destroying the unity of the object they are employed to decorate. *Universally obeyed in the best periods of Art, equally violated when Art declines.*

PROPOSITION 14.

On colour generally.

Colour is used to assist in the development of form, and to distinguish objects or parts of objects one from another.

PROPOSITION 15.

Colour is used to assist light and shade, helping the undulations of form by the proper distribution of the several colours.

PROPOSITION 16.

These objects are best attained by the use of the primary colours on small surfaces and in small quantities, balanced and supported by the secondary and tertiary colours on the larger masses.

PROPOSITION 17.

The primary colours should be used on the upper portions of objects, the secondary and tertiary on the lower.

PROPOSITION 18.

(*Field's Chromatic equivalents.*)

On the proportions by which harmony in colouring is produced.

The primaries of equal intensities will harmonise or neutralise each other, in the proportions of 3 yellow, 5 red, and 8 blue,—integrally as 16.

The secondaries in the proportions of 8 orange, 13 purple, 11 green,—integrally as 32.

The tertiaries, citrine (compound of orange and green), 19; russet (orange and purple), 21; olive (green and purple), 24;—integrally as 64.

It follows that,—

Each secondary being a compound of two primaries is neutralised by the remaining primary in the same proportions: thus, 8 of orange by 8 of blue, 11 of green by 5 of red, 13 of purple by 3 of yellow.

Each tertiary being a binary compound of two secondaries, is neutralised by the remaining secondary: as, 24 of olive by 8 of orange, 21 of russet by 11 of green, 19 of citrine by 13 of purple.

PROPOSITION 19.

The above supposes the colours to be used in their prismatic intensities, but each colour has a variety of *tones* when mixed with white, or of *shades* when mixed with grey or black.

On the contrasts and harmonious equivalents of tones, shades, and hues.

When a full colour is contrasted with another of a lower tone, the volume of the latter must be proportionally increased.

PROPOSITION 20.

Each colour has a variety of *hues*, obtained by admixture with other colours, in addition to white, grey, or black: thus we have of yellow,—orange-yellow on the one side, and lemon-yellow on the other; so of red,—scarlet-red, and crimson-red; and of each every variety of *tone* and *shade*.

When a primary tinged with another primary is contrasted with a secondary, the secondary must have a hue of the third primary.

PROPOSITION 21.

On the positions the several colours should occupy.

In using the primary colours on moulded surfaces, we should place blue, which retires, on the concave surfaces; yellow, which advances, on the convex; and red, the intermediate colour, on the undersides; separating the colours by white on the vertical planes.

When the proportions required by Proposition 18 cannot be obtained, we may procure the balance by a change in the colours themselves: thus, if the surfaces to be coloured should give too much yellow, we should make the red more crimson and the blue more purple,—*i.e.* we should take the yellow out of them; so if the surfaces should give too much blue, we should make the yellow more orange and the red more scarlet.

PROPOSITION 22.

The various colours should be so blended that the objects coloured, when viewed at a distance, should present a neutralised bloom.

PROPOSITION 23.

No composition can ever be perfect in which any one of the three primary colours is wanting, either in its natural state or in combination.

PROPOSITION 24.

On the law of simultaneous contrasts of colours, derived from Mons. Chevruil.

When two tones of the same colour are juxtaposed, the light colour will appear lighter, and the dark colour darker.

PROPOSITION 25.

When two different colours are juxtaposed, they receive a double modification; first, as to their tone (the light colour appearing lighter, and the dark colour appearing darker); secondly, as to their hue, each will become tinged with the complementary colour of the other.

PROPOSITION 26.

Colours on white grounds appear darker; on black grounds, lighter.

PROPOSITION 27.

Black grounds suffer when opposed to colours which give a luminous complementary.

PROPOSITION 28.

Colours should never be allowed to impinge upon each other.

PROPOSITION 29.

On the means of increasing the harmonious effects of juxtaposed colours. Observations derived from a consideration of Oriental practice.

When ornaments in a colour are on a ground of a contrasting colour, the ornament should be separated from the ground by an edging of lighter colour; as a red flower on a green ground should have an edging of lighter red.